

From J. & J. G. G. G.

TO
M^r Henry Greville.

WIDOWS BEWITCHED.
an Operetta.

Written by
HAMILTON AIDÉ, ESQ.

The Music Composed
BY
VIRGINIA GABRIEL.

Ent. Sta. Hall.

Price 5/-

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Virginia Gabriel

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“WIDOWS BEWITCHED”

Written by
HAMILTON AÏDÈ.

AN OPERETTA.

Composed by
VIRGINIA GABRIEL.

ALLEGRETTO.

INTRO:

The musical score is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). The introduction consists of six systems of music, each with a treble and bass staff joined by a brace. The first system is marked with a forte *f* dynamic. The second system continues the melodic and harmonic development. The third system includes a *ritard.* (ritardando) marking and a piano *p* dynamic. The fourth system features an *mf* (mezzo-forte) dynamic and an 8va (octave) marking above the treble staff. The fifth system is marked *con grazia.* (with grace). The sixth system includes an *ad lib.* (ad libitum) marking, a triplet of eighth notes, and another *con grazia.* marking. The score concludes with a final chord in the bass staff.

ritard:

cres:

f

8va

ANDANTE.

p trem:

marcato il canto.

dolce.

f

p

cres:

ritard:

a tempo.

8va

8va 3 8va

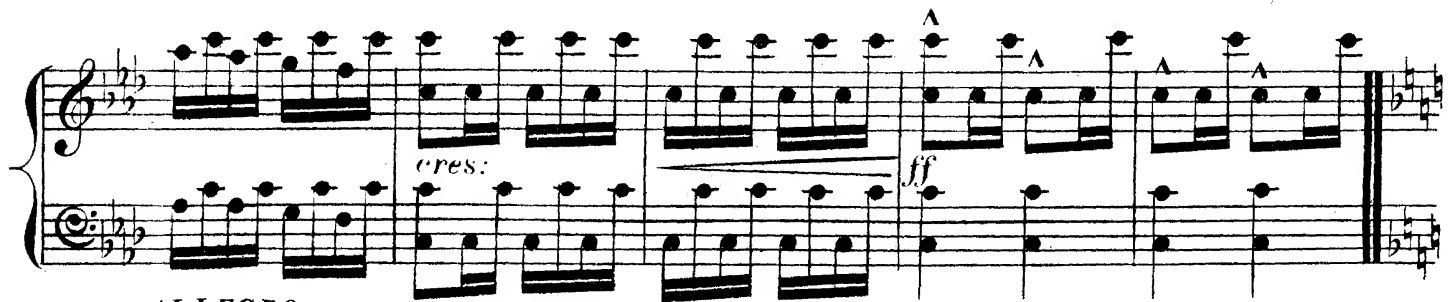
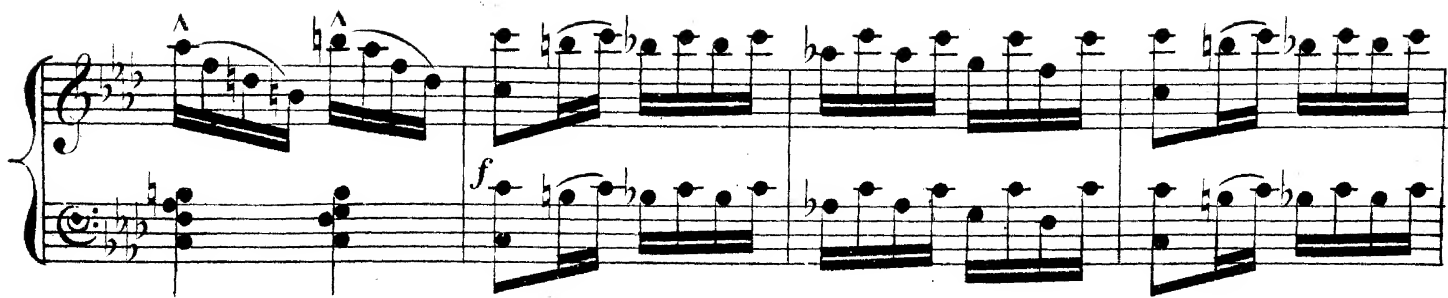
ritard: *mf* *al tempo.*

8va

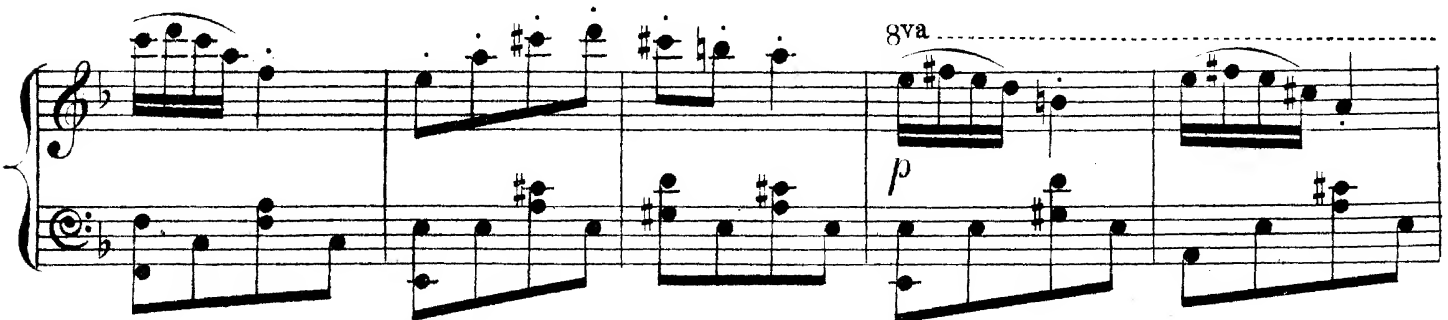
ALLEGRO AGITATO.

frem: *mf* *cres:*

cres:



ALLEGRO.



8va

cres:

ff

8va

mf

8va

f

ff

8va

8va

sempre ff

THERE WAS A MAIDEN NOT LONG AGO.

MODERATO.

PIANO. *mf*

Mme de BERG: 2nd Soprano. *mf*

There was a maiden not

ritard: un poco. *a tempo.*

long a - go, Heigh - - o ladies, Who wouldn't say "yes" and who

cres:

wouldn't say "no" To the passionate youth who pur_sued her so, ... Heigho!

WIDOWS BEWITCHED. (V. GABRIEL.)

un poco più presto.

ladies, She turn'd in the chase, 'twas to

f un poco più presto.

laugh in his face, She turn'd in the chase, 'twas to laugh in his face, Over

moor o-ver fell, o-ver mountain and dell By rock lake and hol-low, that

un poco ritard.: youth he did fol-low, Where - - e-ver she led him yet still, oh still A

p un poco meno. con grazia.

un poco meno

cres: accel.

pow'r of witchcraft has wo-man's will, Where e-ver she led him, yes

cres: accel.

still oh still Where e-ver she led him, yes still oh still Where

allarg.

e-ver she led him, yes still oh still, A pow-er of witch-craft has

womans will.

f a tempo.

She *a tempo.*
ritard: un poco.

mf
took him up to the top-most hill, Heigh - o' la-dies, Then

ran down swift as a moun - tain rill, While the hap - less youth pur -

un poco più presto.
-sued her still Heigh - o! ladies.
f un poco più presto.

f
In vain did he pray, that her course sh^ed stay, In

vain did he pray, that her course sh^ed stay, He pant₋ed and groan'd, he

puff'd and moan'd But he never could stop, though he thought he should drop, And, for

un poco meno mosso *con grazia*
all that I know, he's pur-suing her still; Oh! a pow'r of witch-craft has

cres: accel:

woman's will, And for all that I know, he's pur-suing her still. And for

cres: accel:

sempre cres:

all that I know, he's pur-suing her still And for all that I know, he's pur-

sempre cres:

-suing her still Oh! a pow-er of witch-craft has wo-man's

will.

f

WE WHO HAVE LIVED TOGETHER.

DUET.

TEMPO DI WALTZ.

The musical score is written for piano and two soprano voices. It begins with a piano introduction in 3/4 time, marked *TEMPO DI WALTZ* and *p* (piano). The introduction features a flowing melody in the right hand and a supporting bass line in the left hand. Following the introduction, the two sopranos enter with the lyrics: "We who have liv'd to - ge - - ther,". The first soprano is labeled "1st SOP: Mme de MONT:" and the second soprano is labeled "2nd SOP: Mme de BERG:". Both vocal parts are marked *p*. The piano accompaniment continues with a steady rhythm. The duet concludes with the lyrics: "And trod the pur - ple hea - ther, Through rain, and sun - ny wea - ther,". The piano part provides harmonic support throughout the vocal sections.

1st SOP: Mme de MONT: *p*
We who have liv'd to - ge - - ther,
2nd SOP: Mme de BERG: *p*
We who have liv'd to - ge - - ther,
And trod the pur - ple hea - ther, Through rain, and sun - ny wea - ther,
And trod the pur - ple hea - ther, Through rain, and sun - ny wea - ther,

Through rain, and sun - ny wea - ther, We who have liv'd to - ge - ther,

Through rain, and sun - ny wea - ther, We who have liv'd to - ge - ther,

And trod the pur - ple hea - ther Through rain, and sun - ny

And trod the pur - ple hea - ther Through rain, and sun - ny

dim: ritard: un poco. *a tempo.* *mf*

wea - ther, What plea - sure 'tis to know... That close as when we

dim: *mf*

wea - ther, What plea - sure 'tis to know... That close as when we

rit: un poco. *a tempo* *mf*

start - ed, Our two lives, sis - ter heart - ed, Shall never more be
start - ed, Our two lives, sis - ter heart - ed, Shall never more be

part - ed, Shall never more be part - ed, But side by side, shall
part - ed, Shall never more be part - ed, But side by side, shall

flow shall flow, But side by side shall flow, shall flow But side by side shall
flow shall flow, But side by side shall flow, shall flow But side by side shall

cres:
cres:
sten:
f *p*
f *p*
f *p*

dim: ritard: a tempo.

flow! But... side by side shall flow, shall flow, shall flow,

flow! But... side by side shall flow, shall flow, shall

p a tempo.

shall flow Like streams one hill de_scend - ing,

flow, shall flow, shall flow, Like streams one hill de_scend - ing,

riten: p a tempo

Voi_ces to_ge - _ther blend - _ing, In mu - sic ne - _ver

Voi_ces to_ge - _ther blend - _ing, In mu - sic ne - _ver

end - - ing, Our on_ward course shall be And

end - - ing, Our on_ward course shall be And

cres: *dim:* *cres:* *dim:*

like those noi - sy re - bels, Piping in mer - - ry tre - - bles,

like those noi - sy re - bels, Piping in mer - - ry tre - - bles,

O_ver life's gleam_ing peb - - bles, Un - - til they reach the

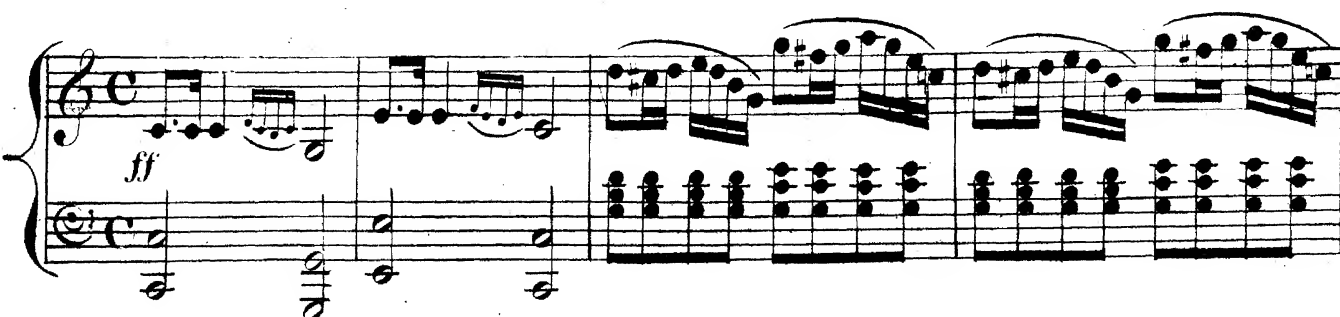
O_ver life's gleam_ing peb - - bles, Un - - til they reach the

cres: *dim:* *cres:* *dim:*

WIDOWS BEWITCHED. (V. CABRIEL.)

TRIO.

ALLEGRO
MAESTOSO.



2nd SOP: M^{me} de BERG: *Recit:*

L'ab_bé Du_fort Madame de

8va-----

1st SOP: M^{me} de MONT:

Nay, your servants we! Pray Sir, be seated, The fame of a most learned

Montau_bry Nay, your servants we!

BASS: D'ALBRET. Your servant, ladies

man has reach'd my ears Pro_fes_sor (what's his name)

BASS: (Bra_vo! our little plan)

ALL^{to} MODERATO.

mf Parable, Madame he can speak Persian, Hebrew, Latin, and Greek, Dutch I - ta - lian *cres:*

mf *1st SOP:* Stop stop you take a *mf agitato.*

Hin - dos - ta - ne E - ven a lit - tle English can he!

mf *2nd SOP:* way my breath The man must talk him - self to death...

Oh! that's not all, What I've nam'd is small com - par'd with his va - rious stu - dies

Not a - ny science he does not know; Not a - ny science he does not know Che - mistry, Bo - ta - ny, *cres:*

Law, Hy_dros_ta _ tics, Logic, Con_co_lo_gy, Pneumatics, Zoology, Phy _ sics, Ge _ o _ lo-gy,

Phy _ sics, Ge _ o _ lo-gy Every-thing down to a lit_tle As_tro_lo_gy! Every thing down to a

To be-hold this won _ der.... I.... con _ fess I'm

What is the man... un _ der.... all.... this weight of

lit_tle As_tro_lo_gy

burn _ ing To be-hold this won _ der I con _ fess I'm burn _ ing

learn _ ing What is the man un _ der all this weight of learn _ ing

ff

ritard:

mf con brio.

mf

rit:

mf con brio.

p

BASS.

mf

Hap-py pu-pil un - der Such a mas-ter learn - ing That he is a won - der

*mf con brio.*

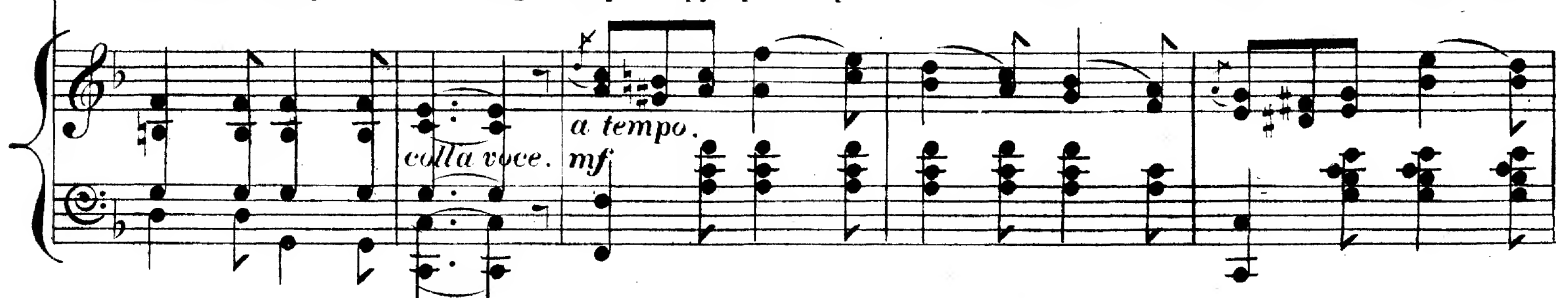
To be-hold this won - - der I con-fess I'm

*ritard.*

What is the man un - - der all this weight of



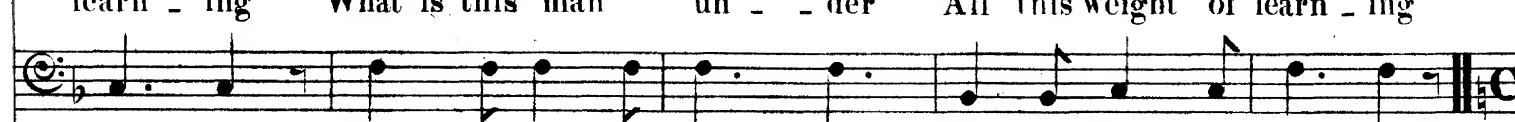
Cannot es-cape dis-cern-ing. Hap - - py pu - pil un - - der Such a Mas - ter

*a tempo.**colla voce.**mf*

burn - ing To be-hold this won - - der I con-fess I'm burn - ing



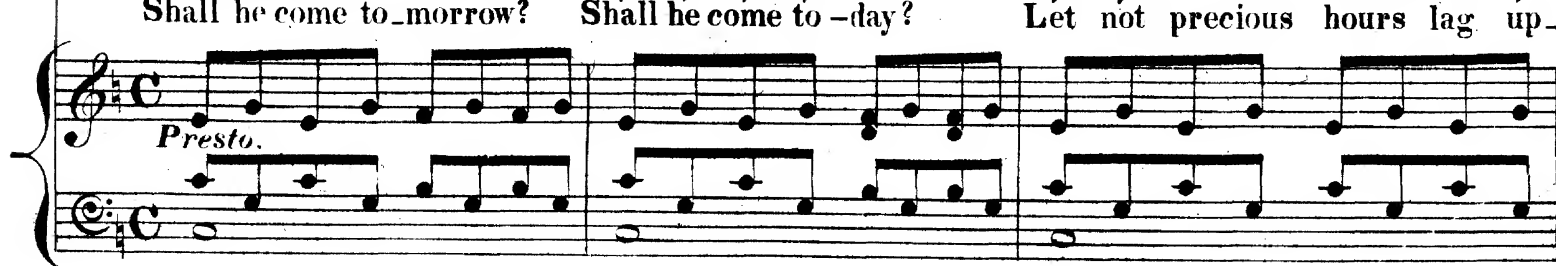
learn - ing What is this man un - - der All this weight of learn - ing



learn - ing Hap - - py pu - pil un - - der Such a Mas - ter learn - ing

*Presto.*

Shall he come to-morrow? Shall he come to-day? Let not precious hours lag up-

*Presto.*

mezza voce.

Bet - ter than to - morrow let him come to - day

Bet - ter than to - morrow let him come to - day

- on the way.

Why should pre - cious hours lag up - on their way,

Why should pre - cious hours lag up - on their way,

Tempo Imo

f To be - hold this won - - der... I con - fess I'm burn - - ing!

f What is this man un - - der... All this weight of learn - - ing?

f Hap - - py pu - - pil un - - der Such a Mas - ter learn - - ing!

ff più presto.

To be - hold this won - - der I con - fess I'm burning, burning, burning, burning,

ff

What is this man un - - der All this weight of learning, learning, learning, learning,

ff

Hap - - py pu - - pil un - - der Such a Mas - ter learning, learning, learning, learning.

più presto.

ff

I con - fess I'm burning, burning, burning, burning, I con - - fess...

All this weight of learning, learning, learning, learning, All this weight

Such a Mas - ter learning, learning, learning, learning, Such a Mas -

I'm burning.

of learning.

- ter learning.

8va

presto.

GAY VERSAILLES!

ALLEGRO. *mf*

D'ALBRET. *mf*

Far from the bu - sy

court she seeks, To fly from men, and find re - pose. But I mis - doubt the

words she speaks, And mean to pluck this wi - dow Rose! Thro'

WIDOWS BEWITCHED. (V. CABBRIEL.)

all the thorns that guard her heart, I'll steal it, with a cunning wile, And

daring hand, from banishment and bear it back to Gay Versailles,

ritard:

f con allegria.

Gay Versaille, Gay Versailles. Bear it back to Gay Versailles

con allegria.

Gay Versailles, Gay Versailles, Gay Ver - sailles.

mf

mf
Her bright and laugh - ing

glance be - trays, How - e'er de - mure - ly veild that she And so - li - ta - ry

mf con sentimento.
coun - try ways Can ne - ver will - ing - ly a - gree In cru - el lone - li -
colla voce.

dim:

_ness my Rose, Shall bloom here but a lit_tle while! I'll pluck the sweet_est

cres: ritard: *f con allegria.*

flow'r that blows, And bear it back to Gay Ver_sailles Gay Ver_sailles

f con allegria

Gay Ver_sailles Bear it back to Gay Versailles Gay Ver_sailles.

Gay Ver_sailles Bear it back to Gay Ver_sailles! Ah

... Bear it back to Gay Ver-sailles Ah..... *cres.*

Gay Ver-sailles, *ff* Gay Ver-sailles, Gay Ver-sailles, Bear it back to

allarg. *a tempo.*

Gay Ver-sailles, Gay Ver-sailles, Gay Ver-sailles, Gay Ver-

-sailles.

8va

QUARTETTE.

ALLEGRETTO.

M^{me} de MONT:

How young he looks!

Unless my eyes deceive Me strangely now

M^{me} de BERG:

I scarcely can believe this an old man!

What

mf

FREMONT.

matters age forsooth? He's a professor! Never mind his youth. Never mind his youth, She's

mf con passione.

far far more en_chant_ing than I thought, When last I saw her in a crowd - - ed

WIDOWS BEWITCHED. (V. GABRIEL.)

D'ALBRET.

Recit: *f*

Court I long—yet half afraid am I to speak! Come! nonsense, Fremont!

ANDte MAESTOSO.
mf
courage! don't be weak This is my learned friend; De-lay not, I be-

pesante e stacc: l'accomp.

seech, you; With life à lone shall end The les-sons he shall teach you! You'll

find your ear con-ducts This stream where it ne'er led one. A living book in-

Mme de MONT: dolce.
f Your learn-ed friend will find A
-structs. . . . Far better than a dead one! This is my learned

scho - lar dull 'tis true, Sir, Since na - ture ne'er de - sign'd
friend De - lay not I beseech you With life a - lone shall

Me for a stocking blue, Sir; Yet I pre - fer a speech That's
end The lesson he shall teach you! You'll find your ear con -

ut - ter'd to a read one; A liv - ing book can teach Far
_duets This stream where it ne'er led one. A liv - ing book can teach..... Far

bet - ter than a dead one This is his learn - ed friend! And
bet - ter than a dead one Since partial friends have thought My

cres:
f
p
Mme de BERG
FREMONT

now I should not won - der If she's in - clind to spend Some
voice would teach you, Ma - dam, More knowledge than was taught By

time this mas - ter un - der. If chap - ter head - ings teach
ap - ple un - to A - dam, We'll try if paths there be Through

What's found with in I've read one; A liv - ing book will preach
learn - ings maze to thread one; A liv - ing book you'll see, Is

Far bet - ter than a dead one, than a dead one, bet - ter than a dead one,
bet - ter than a dead one, than a dead one, bet - ter than a dead one,

M^{me} de MONT:*mf*

Your learn-ed friend will find

This is his learn-ed friend, And now I should not

D'ALBRET.

Since partial friends have thought

This is my learn-ed friend, De-lay not, I be-

a tempo.

A scho-lar dull 'tis true, sir! Since na-ture ne'er de-

won-der Were she in-clin'd to spend Some-

My voice could teach you ma-dam! More know-ledge than was

seech you; With life a-lone shall end The

-signs me for a stock-ing blue Sir!

time this mas-ter un-der If chap-ter head-ings

taught by ap-ple un-to A-dam

les-sons he shall teach you You'll find your ear con-

Yes I pre-fer a speech That's utter'd to a

teach What's found with-in a read one A

Well try if path there be Thro' learnings maze to

-ducts This stream, where it ne'er led one A

read one. A liv-ing book can teach Far bet-ter than a

liv-ing book will preach Far bet-ter than a

thread one A liv-ing book, you'll see, Far bet-ter than a

liv-ing book in-structs Far bet-ter than a

dead one A liv-ing book can teach, a liv-ing book can teach Far

dead one A liv-ing book will preach, a liv-ing book will preach Far

dead one A liv-ing book, you'll see, a liv-ing book you'll see Far

dead one A liv-ing book in-struct, a liv-ing book in-structs Far

WIDOWS BEWITCHED. (V. GABRIEL.)

bet - ter than a dead one *mf* A liv - ing book can teach a
 bet - ter than a dead one A liv - ing book will preach a
 bet - ter than a dead one A liv - ing book you'll see a
 bet - ter than a dead one A liv - ing book in - structs a

cres:
 liv - ing book can teach a *f* liv - ing book can teach a
 liv - ing book will preach a *f* liv - ing book will preach a
 liv - ing book you'll see a *f* liv - ing book you'll see a
 liv - ing book in - structs a *f* liv - ing book in - structs a

allarg: *ff* *a tempo.*
 liv - ing book can teach Far bet - ter than a dead one.
 liv - ing book will preach Far bet - ter than a dead one.
 liv - ing book you'll see Is bet - ter than a dead one.
 liv - ing book in - structs Far bet - ter than a dead one.

ff *va tempo.*

WIDQWS BEWITCHED. (V. GABRIEL.)

LOVE IS GONE A-MAYING.

ALLEGRETTO.

p con grazia.

The piano introduction consists of two systems of music. The first system is in 2/4 time and features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system continues the same musical ideas, with the treble staff showing more complex rhythmic patterns and the bass staff providing a steady harmonic foundation.

FREMONT.

p

Love was once a cour-tier bold, Vain-er then, and proud-er;

The vocal line begins with a piano (*p*) dynamic and a melodic phrase that spans across the first two measures of the system. The piano accompaniment in the bass staff provides a steady harmonic support with chords and single notes.

Dress'd in vel-vet, and in gold, Patch-es, lace, and pow-der!

The vocal line continues with a similar melodic pattern, ending with a final note in the second measure. The piano accompaniment continues to support the vocal melody with a consistent harmonic texture.

mf *dim:*

Courts he soon left in de - spair Thro' the woods went stray - - ing!

mf *dim:* *ritard:*

Courts he soon left in de - spair, Thro' the woods went stray - - ing

con grazia.
dolce.

Love is gone a - may - - ing

un poco meno mosso.

cres: *ritard:* *con grazia.*

Love is gone, is gone a - may - ing there

colla voce.

a tempo.

Love is gone a - may - - ing

f *ad lib:*

Love is gone a - may - ing there Love is gone a - may - - ing

colla voce.

a tempo.

p

mf

In the noi - sy crowd of hearts, Bro - ken, whole, or mend - ed,

Sel - dom could he aim his darts Just were he in - ten - ded.

f *p*

So with bow in hand he came, Thro' the wild wood stray - ing

f

Here he takes a su - rer aim, Love is gone a - may - ing

ritard:

*con grazia
dolce.*

Love is gone a - may - ing Love is

un poco meno mosso.

gone is gone a - may - ing there Love is

ritard:

a tempo.

gone a - may - ing there Love is gone a - may - ing there

Love is gone a - may - ing.

"WHAT THE VOICE IS TO THE SILENCE."

DUET.

VOICE.

PIANO.

ANDANTE.

p

FREMONT.

p

What the voice is to the si-lence, Fill - ing it with airs di-vine,

Hav _ ing yet a hu _ man e _ cho, So is Ma _ riés voice to mine.

colla voce.

Mme de MONT: *p*

What un _ to the earth are flower's.

Burst _ ing with de _ light of spring, So un _ to my heart thy words are,

cres:

With the gladness that they bring, With the gladness that they bring.

dim:

ritard:

Mme de MONT:
pp
 As the clouds a - bove us bend - ing Draw their moisture from the sea,

FREMONT.
pp
 As the clouds a - bove us bend - ing Draw their moisture from the sea,

a tempo.

And a - gain in show'rs de - scending, Glad - den mea - dow, moor and lea,

And a - gain in show'rs de - scending, Glad - den mea - dow, moor and lea,

mf con sentimento.
 So my heart draws strength from thine, love!

mf
 Draws and gives it back again!

mf
So my heart draws strength from thine, love! *ad lib: dim:*
Draws and gives it back a - gain!

pp
As the clouds a - bove us bend - ing Draw their mois - ture from the sea,
pp
As the clouds a - bove us bend - ing Draw their mois - ture from the sea

p
And again in show'rs de - scending, Glad - den mea - dow, moor, and lea,
p
And again in show'rs de - scending, Glad - den mea - dow, moor, and lea,

mf agitato.

So my heart draws strength from thine, love!

mf agitato.

Draws and gives it back again!

f

So my heart draws strength from thine, love!

f

Draws and gives it back again!

Draws and gives it back a gain back a gain, back a gain.

cres. allarg.

f con passione.

47

As the sea un - to the clouds, love, As un - to the

As the sea un - to the clouds, love, As un - to the

trem:
- a tempo.

flow'rs the rain. As the sea un - to the clouds love,

flow'rs the rain. As the sea un - to the clouds love,

ff
As un - to the flow'rs the rain

ff
As un - to the flow'rs the rain

risoluto.

f

As un - to the flow'rs the rain As un - to the

As un - to the flow'rs the rain As un - to the

sempre trem:

dolce.

pp

flow'rs the rain As the sea un - to the clouds, love,

flow'rs the rain As the sea un - to the clouds, love,

un poco rit.

As un - to the flow'rs the rain

As un - to the flow'rs the rain

p a tempo.

f risoluto.

As un - to the flow'rs the rain As un - to the

f

As un - to the flow'rs the rain As un - to the

f sempre trem.

flow'rs the rain As the sea un - to the clouds, love,

ff

flow'rs the rain As the sea un - to the clouds, love,

ff

pp

dolce.

As un - to the flow'rs the rain The flow'rs the rain *dolce.*

As un - to the flow'rs the rain The

pp colla voce.

WIDOWS BEWITCHED. (V. GABRIEL.)

The flow'rs the rain... the flow'rs the rain the
 flow'rs... the rain... the flow'rs the rain the
 flow'rs the flow'rs the rain
 flow'rs the flow'rs the rain

ff *ad lib.*

ff

CHLOE SAT BESIDE THE RIVER.

SONG.

ANDANTE NON TROPPO.

Piano introduction in G major, 2/4 time. The music is marked *ANDANTE NON TROPPO*. It features a melody in the right hand and a supporting bass line in the left hand, both in a simple, lyrical style.

M^{me} de MONT:*p semplice con delicatezza.*

Vocal line and piano accompaniment for the first line of the song. The vocal line is in G major, 2/4 time, and the piano accompaniment is in the same key and time. The lyrics are: "Chloe sat beside the river, Sighing to the murmuring reeds;"

accomp! stacc:

Vocal line and piano accompaniment for the second line of the song. The vocal line is in G major, 2/4 time, and the piano accompaniment is in the same key and time. The lyrics are: "Love has wander'd off for ever, Farther farther he recedes!"

"WIDOWS REWITCHED," (V. GABRIEL.)

pp dolce con sent.

Maid - ens weep for poor young Chloe, Maid - ens weep for

pp accomp: colla voce.

ritard: a tempo.

poor young Ch - loe, Scorn'd she... love, when blythe and gay;

colla voce.

cres: f

Venge - ful Cu - pid heard her, Venge - ful Cu - pid heard her,

un poco sten: a tempo.

so he, Punishes the maid to-day.

p

mf

Ch - loe was be - lov'd by Lu - bin,

Fill'd was she with maid - en pride, Till to De - lia's

con dolore.

arts suc - cumb - ing, Lu - bins heart was turnd a - side.

pp dolce cantabile. *cres:*

Maid - ens, weep for poor young Chloe Maid - ens, weep for

pp accomp: colla voce.

ritard: *a tempo.*

poor young Ch - loe; She who will not when she may,

colla voce.

cres: *f*

Vain - ly courts love la - - ter Vain - ly courts love la - - ter

un poco sten:

So he pu - nishes the maid to - day. *gva*

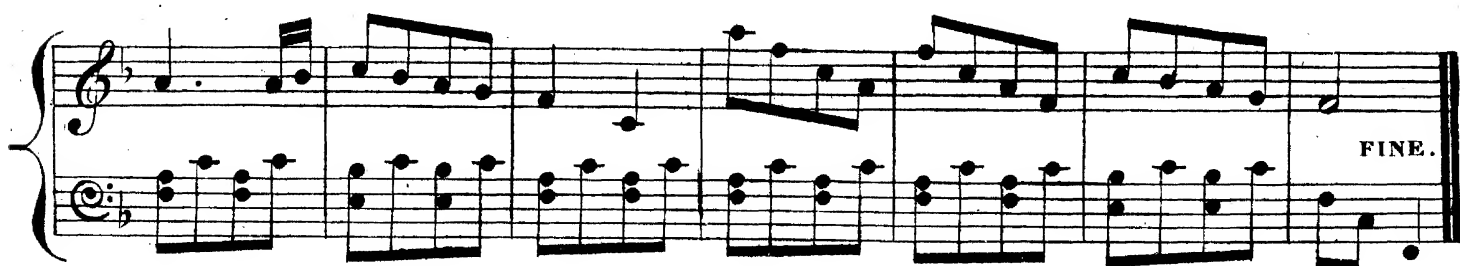
colla voce. *ritard:*

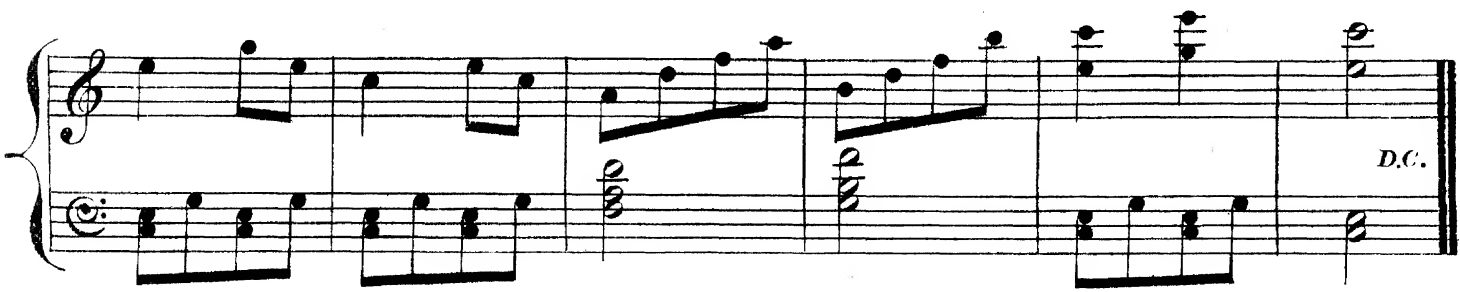
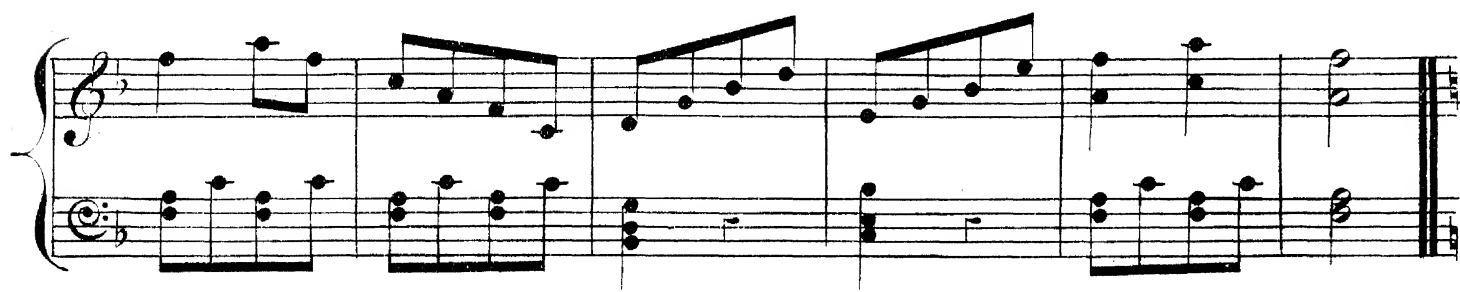
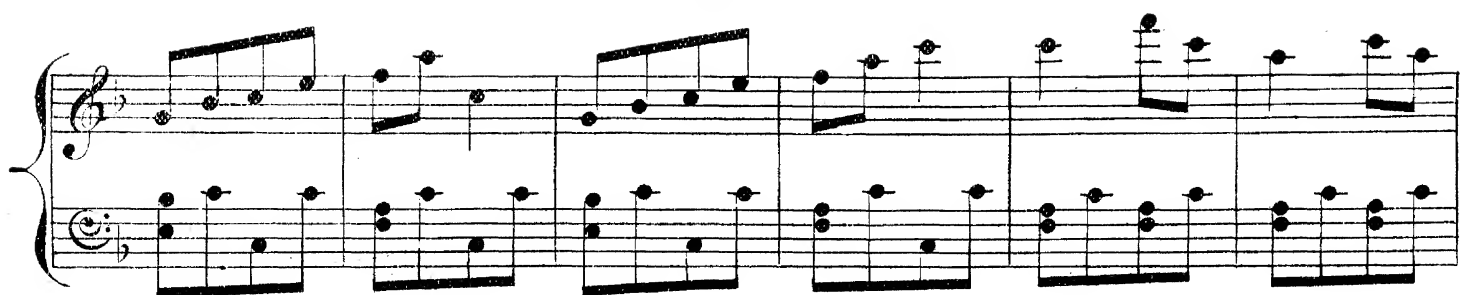
gva

MINUET.

TEMPO DI
MINUETTO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system introduces a forte (*f*) dynamic. The third system continues the melodic development. The fourth system features a double bar line, indicating a section change. The fifth system includes a *dim.* (diminuendo) marking. The sixth system concludes with a *dolce.* (dolce) marking. The overall style is characteristic of 19th-century piano music.





THE MERRY-GO-ROUND.

ALLEGRETTO.

SOLI & QUARTET.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'ALLEGRETTO.' and 'SOLI & QUARTET.' The piano part features a lively melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *f* and *ff*. The vocal part, marked 'D'ALBRET.' and *mf*, enters with the lyrics: 'Who will come in - to the mer - ry - go-round, Here in the won - der - ful'. The piano accompaniment continues with a steady bass line. The vocal part continues with the lyrics: 'world's great fair? Come up and sing, Long live the king,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal part concludes with the lyrics: 'Now we will drive a - way sor - row and care'. The piano accompaniment ends with a final chord. The score is written in G major and 6/8 time.

Who will come in - to the mer - ry - go-round, Here in the won - der - ful

world's great fair? Come up and sing, Long live the king,

Now we will drive a - way sor - row and care

risoluto.

Now we will drive a way sor-row and care, Now we will drive a way

sor-row and care, sor-row and care, sor-row and care,

Mme de MONT: *f un poco più animato.* Mer-ry-go-round,
 Mme de BERG: *f* Mer-ry-go-round,
 FREMONT. *mf* Mer-ry-go-round,
 sor-row and care, sor-row and care. *f* Mer-ry-go-round,
colla voce. *f un poco più animato*

mer-ry-go-round! Laugh then, and sing in this mer-ry-go-round,
 mer-ry-go-round! Laugh then, and sing in this mer-ry-go-round,
 mer-ry-go-round! Laugh then, and sing in this mer-ry-go-round,
 mer-ry-go-round! Laugh then, and sing in this mer-ry-go-round,

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer - ry - go - round, mer - ry - go - round, Laugh then, and sing in this

mer-ry-go-round.

mer-ry-go-round.

mer-ry-go-round.

mer-ry-go-round.

tempo Imo

p

FREMONT. *dolce un poco meno.*

Step in, ye youths to life's mer - ry - go - round

mer-ry-go-round, mer-ry-go-round, Comes soon e-nough cause for sorrow and tears,

ritard: con sentimento.

2nd Volte. *f a tempo.*

sorrow and tears; Laugh while you can, Laugh ev'ry man, And lift up your voice to the

in-com-ing years! Laugh while you can, Laugh ev'-ry man, And

lift up your voice to the in-com-ing years! *cres:* Laugh when you can,

Laugh ev'ry man, And lift up your voice to the in-com-ing years!

Mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round,

Mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round,

Mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round,

Mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round,

The first system of the musical score for 'Mer-ry-go-round'. It consists of four vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: 'Mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round,'. The music is in 2/4 time, key of G major, and features a lively melody with eighth and sixteenth notes.

mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round.

mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round.

mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round.

mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'mer-ry-go-round, mer-ry-go-round! Youth is the time for a mer-ry-go-round.'.

The third system of the musical score, continuing the vocal and piano parts. It features a piano solo section with a melodic line in the right hand and a harmonic accompaniment in the left hand.

8va

The fourth system of the musical score. It begins with a piano solo section marked '8va' (octave up). The system concludes with a double bar line, indicating the end of the piece.

mf
Step in, O maid to Life's mer-ry-go-round; Chose a gay youth to sit

down by your side; *f* See that you find You are both of one mind

ritard: dim: You for a bridegroom, and he for a bride *mf tempo.* See that you find You are

both of one mind You for a bridegroom, and he for a bride

See that you find You are both of one mind He for a bride-groom and

Mer - ry - go - round, mer - ry - go - round!

you for a bride Mer - ry - go - round, mer - ry - go - round!

Mer - ry - go - round, mer - ry - go - round!

Mer - ry - go - round, mer - ry - go - round!

ritard. *fa tempo.*

Mar-riage will then be a mer-ry-go-round mer-ry-go-round

Mar-riage will then be a mer-ry-go-round mer-ry-go-round

Mar-riage will then be a mer-ry-go-round mer-ry-go-round

Mar-riage will then be a mer-ry-go-round mer-ry-go-round

mer - ry - go - round Marriage will then be a mer - ry - go - round.

mer - ry - go - round Marriage will then be a mer - ry - go - round.

mer - ry - go - round Marriage will then be a mer - ry - go - round.

mer - ry - go - round Marriage will then be a mer - ry - go - round.

gva...

p

ritard:

Mme de MONT: *p un poco meno.*

And all ye old cou - ples, whose

colla voce.

cres: mer - ry - go-round Has ne - ver yet stopp'd at the end of life's fair May *dim:*

we too a - chieve... un-a - ba - ted at eve, Glad mu - sic like that of the

birds of the air, the birds... of the air... the

f

pp

birds... of the air... Ah!...

colla voce. *pp*

... the birds of the air, the birds of the air,

Ah!...

cres:

Ah!... Ah!...

Ah!...

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

Mer - ry - go - round mer - ry - go - round Young and old, sing Life's

f

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

mer - ry - go - round mer - ry - go - round, mer - ry - go - round,

Young and old sing Life's mer - ry - go - round *ff* Young and old sing Life's

Young and old sing Life's mer - ry - go - round *ff* Young and old sing Life's

Young and old sing Life's mer - ry - go - round *ff* Young and old sing Life's

Young and old sing Life's mer - ry - go - round *ff* Young and old sing Life's

ff

mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....

mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....

mer - ry - go - round... Young and old sing, Life's mer - ry - go - round....

mer - ry - go - round Young and old sing, mer - ry - go - round

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano part is in bass clef. The lyrics are repeated across the vocal staves, and the piano accompaniment provides a rhythmic foundation.

Young and old sing, Life's mer - ry - go - round... Young and old sing, Life's

Young and old sing, Life's mer - ry - go - round Young and old sing, Life's

Young and old sing, Life's mer - ry - go - round... Young and old sing, Life's

Young and old sing, Life's mer - ry - go - round Young and old sing, Life's

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are repeated across the vocal staves, and the piano accompaniment provides a rhythmic foundation.

mer - ry - go - round .

mer - ry - go - round .

mer - ry - go - round .

mer - ry - go - round .

mer - ry - go - round .

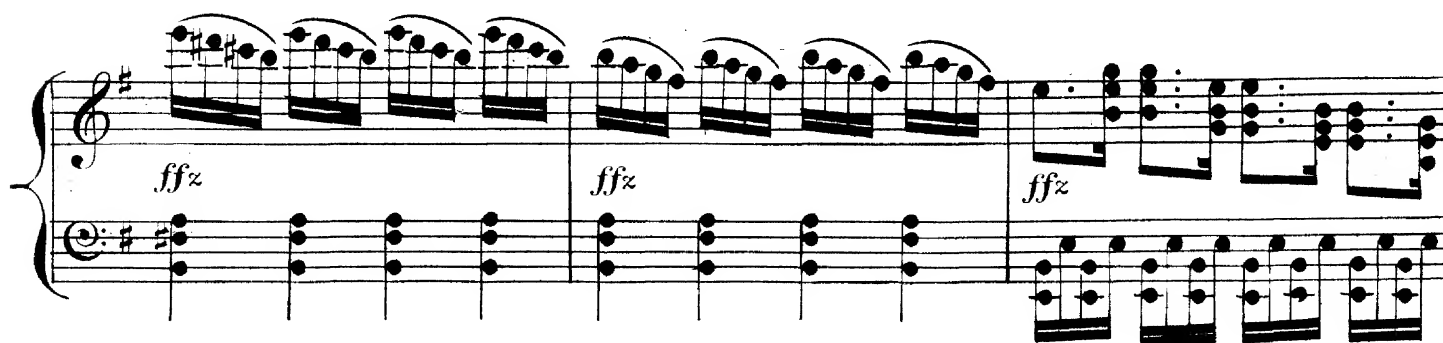
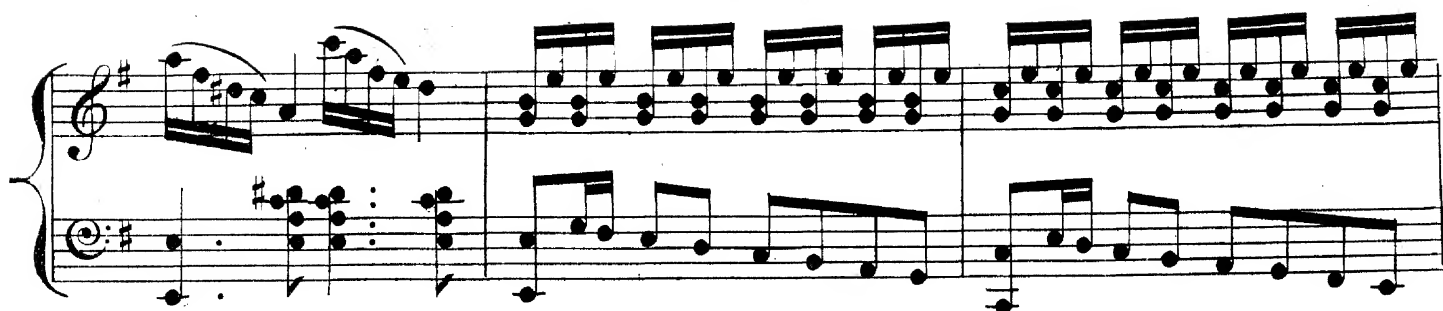
The third system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano part is in bass clef. The lyrics are repeated across the vocal staves, and the piano accompaniment provides a rhythmic foundation.

DUEL MUSIC.

PRESTO
AGITATO.

p trem:

cres: *f*



HUSH! HUSH!

FINALE.

ALLEGRO.



tutto stacc:

Mme de MONT: *pp* Hush! hush! mind! 'Tis a se-cret now from

Mme de BERG: *pp* Hush! hush! mind! 'Tis a se-cret now from

FREMONT. *pp* Hush! hush! mind! 'Tis a se-cret now from

D'ALBRET. *pp* Hush! hush! mind! 'Tis a se-cret now from

cres:

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!..

all, from all! Ne-ver, ne-ver tell a crea-ture, be he great or small!

pp

Keep it close, *our* re - gard If some day *you'd* win; *Ne - ver* let the

pp

Keep it close, *our* re - gard If some day *you'd* win; *Ne - ver* let the

pp

Keep it close, *your* re - gard If some day *wed* win; *We'll ne'er* let the

pp

Keep it close, *your* re - gard If some day *wed* win; *We'll ne'er* let the

court know how *We* were ta - ken in.

court know how *We* were ta - ken in.

court know how *You* were ta - ken in.

court know how *You* were ta - ken in.

mf

Mlle de MONT: mf

p

Ne - ver breathe a syl - la - ble *Spite* of all that's snug

FREMONT. *mf*

Prove that woman's still a - ble

mf

pp Prove that man is still a - ble

pp Prove that man is still a - ble.

Once to hold her tongue! *pp* Prove that wo - man's still a - ble

pp Prove that wo - man's still a - ble

cres: Once to hold his tongue! Prove that man is still a - ble Once to hold his

cres: Once to hold his tongue! Prove that man is still a - ble Once to hold his

cres: Once to hold her tongue! Prove that wo - man's still a - ble Once to hold her

cres: Once to hold her tongue! Prove that wo - man's still a - ble Once to hold her

cres:

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

tongue! Hush! hush! mind! 'Tis a se-cret now from all, from all!

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

Ne-ver, ne-ver tell a crea-ture, be he great or small! keep it

close our re-gard If some day you'd win Ne-ver let the

close our re-gard If some day you'd win Ne-ver let the

close your re-gard If some day we'd win We'll ne'er let the

close your re-gard If some day we'd win We'll ne'er let the

cres: *f*

court know how we were ta - ken in.

cres: *f*

court know how we were ta - ken in. Ne - ver breathe a

cres: *f*

court know how you were ta - ken in.

cres: *f*

court know how you were ta - ken in.

cres: *f* *p*

D'ALBRET.

syl - la - ble Spite of all that's sung Show that wo - man's still a - ble

Mme de BERG:

Once to hold her tongue! Ne - ver breathe a syl - la - ble, Spite of all that's

D'ALBERT.

sung Prove that wo - man's still a - ble Once to hold her tongue.

pp

Ne - ver breathe a syl - la - ble! Spite of all that's sung;

pp

Ne - ver breathe a syl - la - ble! Spite of all that's sung;

pp

Ne - ver breathe a syl - la - ble!... Spite of all that's sung;

pp

Ne - ver breathe a syl - la - ble!... Spite of all that's sung;

cres: molto.

Prove that man is still a - ble Once to hold his

Prove that man is still a - ble Once to hold his

Prove that wo - man's still... a - ble Once to hold her

Prove that wo - man's still... a - ble Once to hold her

cres:

f

tongue So, per - - chance a fu - ture day you may

f

tongue So, per - - chance a fu - ture day you may

f

tongue So, per - - chance a fu - ture day we may

f

tongue So, per - - chance a fu - ture day we may

be en - rich'd By dis - cre - tion's best re - ward, Wi - dows

be en - rich'd By dis - cre - tion's best re - ward, Wi - dows

be en - rich'd By dis - cre - tion's best re - ward, Wi - dows

be en - rich'd By dis - cre - tion's best re - ward, Wi - dows

you've Be - witch'd So, per - chance a fu - ture

you've Be - witch'd So, per - chance a fu - ture

we Be - witch'd So, per - chance a fu - ture

we Be - witch'd So, per - chance a fu - ture

day you may be en - rich'd By dis - cre - tion's best re - ward,

day you may be en - rich'd By dis - cre - tion's best re - ward,

day we may be en - rich'd By dis - cre - tion's best re - ward,

day we may be en - rich'd By dis - cre - tion's best re - ward,

Wi - dows, wi - dows you've be - witch'd By dis - cre - tions best re - ward
 Wi - dows, wi - dows you've be - witch'd By dis - cre - tions best re - ward
 Wi - dows, wi - dows we've be - witch'd By dis - cre - tions best re - ward
 Wi - dows, wi - dows we've be - witch'd By dis - cre - tions best re - ward

sempre ff

wi - dows you've be - witch'd yes you've be - witch'd yes
 wi - dows you've be - witch'd yes you've be - witch'd yes
 wi - dows we've be - witch'd yes we've be - witch'd yes
 wi - dows we've be - witch'd yes we've be - witch'd yes

you have be - witch'd
 you have be - witch'd
 we have be - witch'd
 we have be - witch'd

FINE.